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ART NEWS

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The important *Portrait of General de Villacampo* by Goya, shown at the Goya Exhibition at the Prado, Madrid, 1919, and recently from the collection of the Countess de la Béraudière. A tavern scene by David Teniers the Younger, authenticated by Dr Valentiner, and *Landscape and Cattle* by Salomon van Ruisdael. *Presentation of the Virgin* of the South German School, circa 1510. Several examples by Gérôme and Vibert. Portrait of a young woman by Thomas Sully and

Martha Washington by Lambdin after Stuart. An English domestic portrait by Hudson of Sir Thomas Aston, 3rd baronet, with pet dog, standing between his two sisters. Two characteristic French peasant girl compositions by Daniel Ridgway Knight. Also paintings by Fragonard, Sanchez-Perrier, Rico, Rousseau, Diaz, Monchablon, Berne-Bellecour; Hassam, Murphy, Inness, Weir, Lawson, Ryder; and a number of other German, French, English, and American nineteenth century examples.

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Architectural League, 115 E. 40th St. *Watercolors by Benjamin F. Morris*, to Jan. 2.
Art Students' League of New York, 215 W. 57th St. *Paintings by Members; Paintings by John Sloan, Etchings and Sculpture by Mahonri Young*, to Jan. 2.
Brooklyn Museum, Eastern Parkway. *Exhibitions of Rayon; Spinning and Weaving; Photographs of Contemporary Dancers; Prints by Segonzac*, to Dec. 31.
Columbia University, Avery Library. *Architecture of International Expositions*, to Dec. 31.
Cooper Union Museum, Fourth Ave. at 8th St. *Exhibition of Toys lent by Mr. and Mrs. Dewitt Clinton Cohen*, to Jan. 16.
Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Prints and Drawings of Architecture*, to Jan. 31; *Paintings by John Singleton Copley*, to Feb. 14.
Pierpont Morgan Library, 29 E. 36th St. *Italian Drawings and Manuscripts of the Sixth to Sixteenth Century*, to April 1.
Municipal Art Galleries, 62 W. 53rd St. *Paintings, Drawings and Prints by New York Artists*, to Jan. 10.
Museum of the City of New York, Fifth Ave. at 103rd St. *New York at the Turn of the Century*, to May 1.
Museum of Modern Art, 11 W. 53rd St. *Surrealism and Fantastic Art*, to Jan. 2.
New York Public Library, Fifth Ave. at 42nd St., Room 321. *Prints in Prints*, to Dec. 31; *Fifteenth and Sixteenth Century Illustrated Books and Manuscripts*, to Jan. 31.
Whitney Museum of American Art, 10 W. 8th St. *Winslow Homer Centenary Exhibition*, to Jan. 15.

SPECIAL EXHIBITIONS

A. C. A. Gallery, 52 W. 8th St. *Mexican Art*, Dec. 29-Jan. 9.
Arthur Ackermann & Son, 50 E. 57th St. *English Sporting Paintings*, to Dec. 31.
L. Alavoine and Co., 712 Fifth Ave. *Five Eighteenth Century French and Italian Rooms*, to Feb. 28.
American Indian Art Gallery, 120 E. 57th St. *Paintings by Ma-Pe-Wi*, to Dec. 31.
An American Place, 509 Madison Ave. *Paintings by Demuth, Dove, Hartley, Marin and O'Keeffe; Paintings by Rebecca S. Strand*, to Dec. 31.

(Continued on page 26)

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THE ART NEWS

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lent by The Historical Society of Pennsylvania to the Exhibition of
Paintings by John Singleton Copley at the Metropolitan Museum of
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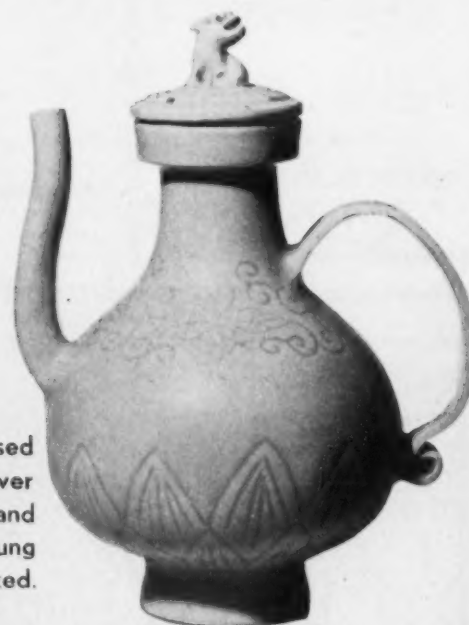
680 FIFTH AVENUE, NEW YORK

THE FORUM OF DECORATIVE ARTS**Ceramics of the
Great Sung Potters**

The wine ewer of gray stoneware from Yueh Chou-Chekiang has a grayish-green glaze. Ceramics of this type are neither pottery nor porcelain, but stand in a middle ground between the two classifications. The body, modelled in low relief, with its design of leaf petals is marked by a purity of line characteristic of the craftsmanship of this great period. From Bluett and Sons, London.



The galipot from C. T. Loo & Company is dated eleventh century. It was found in the ruined city of Chi-Lo-Hsien. Its design, after the piece had been covered with a white slip, was painted with a powder of oxide of iron, fixed with the glaze, then fired. This process produces a pattern slightly raised.



The floral scroll of this porcelain ewer is incised under a "Ying Ching" glaze. This piece with its cover exhibits the well-ordered balance of proportion, and perfection of contour present in the art of the Sung potters in whatever type of ceramics they worked. It is from John Sparks, London.



This marbled glazed bowl, seven and three-quarters inches in diameter, comes from Tonying and Company. Here no pattern is incised or painted on the surface, but the delicacy of poise and unfailing sureness of hand of the Sung potter are evident in the sober gray-white vessel with its wavy confining line at the rim.

THE FORUM OF DECORATIVE ARTS

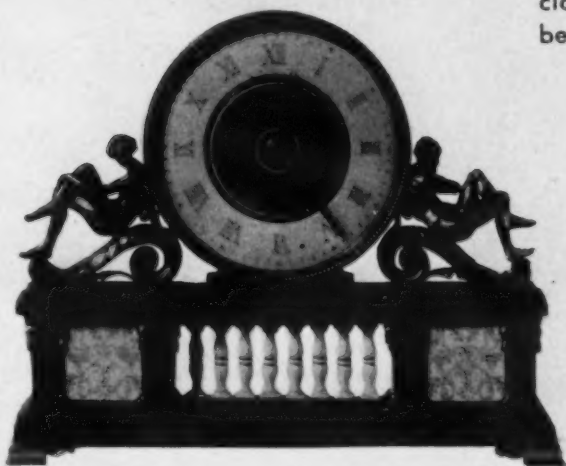
Clocks of Old and Modern Time



Paul Rimbault made this charming little balloon clock from Arthur Ackermann and Son. It stands seven and one-quarter inches in height, which is unusually small for clocks made at this time in England. Made of satinwood, it has its original eight day Verge movement, and is dated 1784.



The bracket clock from Edward I. Farmer was made by John Brown of London at a transition period when the square dials of clocks were about to be displaced by circular ones. Sometimes called chamber clocks, they were portable instead of being fixed to a wall, as the handle on the top indicates.



The modern clock was designed and executed by Edward F. Caldwell & Company. It is of carved ivory, the metal work being finished in gold. French in derivation is its delicacy of material and rendering.



The bracket clock in an ebony case was made by A. Fromanteel of London. It strikes the quarter hours on separate bells, and at five, nine and twelve o'clock plays one of two tunes on eleven bells. It is from Arthur S. Vernay.

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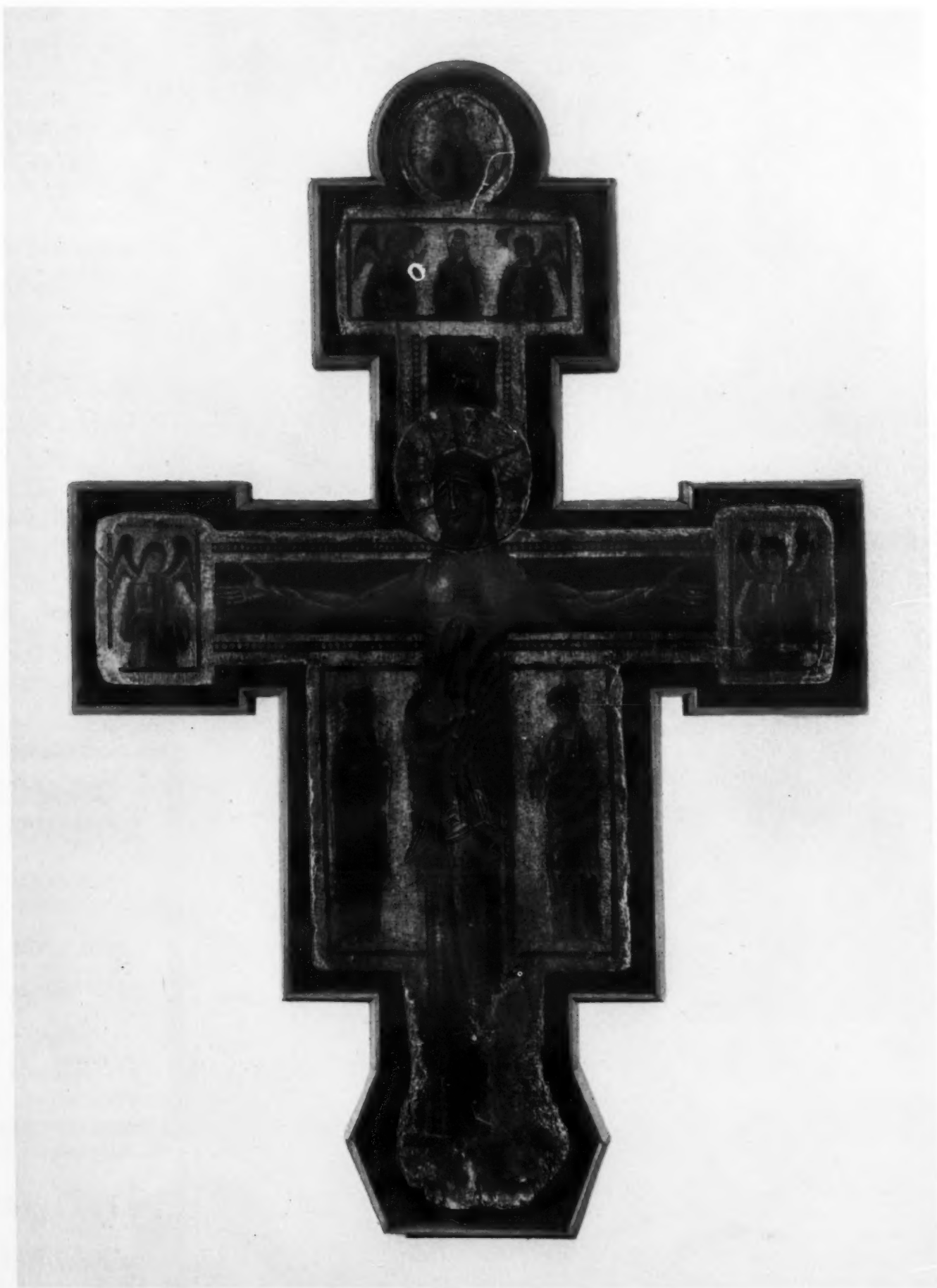
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ACQUIRED BY THE ART INSTITUTE OF CHICAGO FROM THE E. & A. SILBERMAN GALLERY

THE THIRTEENTH CENTURY CRUCIFIX NOW AT CHICAGO

Attributed by Lionello Venturi to Buonaventura Berlinghieri and by Sirén and Tietze to the Berlinghieri family, this crucifix dates between 1250 and 1270 and is of a type that was new to Italy at this time. Greater intensity of feeling and expression combined with less formalized treatment of the drapery indicate the transition period.

THE ART NEWS

DECEMBER 26, 1936

Fifteen New Acquisitions at Chicago

ONE OF THE most important announcements of museum acquisitions of the year is made this week by the Art Institute of Chicago, which is exhibiting no less than fifteen paintings recently acquired by gift or purchase; twelve are by the old masters, the others by living painters.

The painted crucifix, circle of the Berlinghieri, Lucca, about 1250-1270, was purchased from the Munger Collection through the A. A. McKay Fund from the E. & A. Silberman Gallery. The crucified Christ occupies the central part; at the right is Mary; at the left is St. John. Above, in a rectangular field, Mary between two angels; above, in a round field, Christ, blessing. At the ends of the crossbar, half-length figures of angels.

Crucifixes of this sort in which the Saviour is depicted dead on the cross were new to Italy in the thirteenth century. Here one can see in the head of the Crucified an unusual intensity of feeling, combined with the older linear traditions in the drapery and forms of the body. This union of growing expressiveness and strongly patterned design creates a central figure of remarkable power to which the more delicate surrounding figures contribute variation in form and color.

Scholars of this period believe that this crucifix was executed in Tuscany, most probably at Lucca, which, with Pisa, had important contacts with the East. It has been connected with the artist family of the Berlinghieri, who during the thirteenth century produced a series of important panels.

The *St. Francis and*

the Skull by El Greco was purchased through the Robert Alexander Waller Memorial Fund from Durlacher Brothers. In Spain, El Greco painted many pictures with the theme of St. Francis at prayer. This one, done between 1590 and 1600, shows him abandoning the brilliant Venetian coloring and stately movement of the great *Assumption of the Virgin* in the Art Institute and concentrating on a theme of ashen greys. The whole conception is withdrawn from reality. The emaciated form of the Saint appears in a

ghostly radiance against the enveloping background of black, while over the entire canvas plays a rhythm of strange streaks of light and shadow moving to the upper right hand corner and a typical swirl of El Greco sky.

The *Maid servant* by Diego Silva y Velasquez, was purchased through the Robert Alexander Waller Memorial Fund from Messrs. Goudstikker. Before Velasquez painted *The Lancer* and *The Little Maids of Honor* he did a series of "kitchen-pieces" of this sort in which the "new realism," a reform movement against the fantasies of artists like El Greco is strongly stated. Dark shadows, simple severe lighting, and a concentration on objects in the round show the young painter (he was twenty-one at this time as the picture was probably done in 1620) concerned with scrupulous observation of nature. Indebted to Dutch masters for his subject and to Ribera and Caravaggio for the new method of modeling in *chiaroscuro*, such a picture is still typically Spanish in its seriousness and inflexible pattern.

The *Hanging of a*



ACQUIRED BY THE ART INSTITUTE OF CHICAGO FROM MESSRS. GOUDSTIKKER

REALISM IN VELASQUEZ: "THE MAIDSERVANT," ONE OF THE "KITCHEN PIECES"

"THE HANGING OF THE MONK" BY FRANCISCO GOYA, PAINTED ABOUT 1808-10

ACQUIRED BY THE ART INSTITUTE OF CHICAGO FROM M. KNOEDLER & COMPANY



Monk by Francisco Goya, was purchased through the Robert Alexander Waller Memorial Fund from M. Knoedler & Co. The horrors of the Peninsular War made a strong impression upon Goya, who had gained early fame as a designer of tapestry cartoons and painter of vivid portraits in the eighteenth century manner. With powerful brush he depicted scenes of the atrocities of which this one, painted about 1808-10, is a compelling example. The bold pattern of light and shadow, the sketchy, unfinished treatment help to suggest the emotional violence of the theme. Striking, too, is Goya's use of a typical religious motif—the descent from the Cross—to add to the intensity of a scene from contemporary life. His great series of prints, *The Disasters of War*, spring from the same material.

The *Crucifixion with Representatives of the Church and Synagogue* by the Master of St. Veronica (Cologne, early fifteenth century) is the gift of Mr. and Mrs. Charles H. Worcester. The painters of Cologne in the early fifteenth century came under the influence of the International style which swept over Europe bringing gayer color and more rhythmic linear patterns in which to express their typical German fantasy. The Master of St. Veronica, who is supposed to have painted this panel about 1400, is named after a key picture in the Aeltere Pinakothek in Munich representing



ACQUIRED BY THE ART INSTITUTE OF CHICAGO FROM THE GALERIE NIERENDORF, BERLIN

"GIRLS THROWING FLOWERS" BY THE GERMAN, KARL HOFER

St. Veronica with the miraculous handkerchief. The subject with its uncommon treatment of the defeated Synagogue and the triumphant Church as well as the design may be connected with manuscript illumination.

The *Garden of Paradise* by Hieronymus Bosch, was purchased through the Ayer - Hutchinson Memorial Fund from J. B. Neumann. Here Bosch is not concerned with diabolic subjects but with gentler imaginings. The *Garden of Paradise* allows him to play upon the symbol of fecundity. Endless creation goes on in the small compass of this panel, and Bosch employs a delicate and skillful rhythm of line and color as late Gothic ornament gives birth to charming animal and plant life. Against a suavely luminous landscape the creation of Eve, the Temptation and the Fall take place, part of the same unending drama painted about 1500.

Two panels of saints and donors attributed to Hans von Kulmbach, are also the gift of Mr. and Mrs. Worcester. These were originally wings of a small triptych, the center panel of which has not been identified. *The Adoration of the Magi* by Jacob Cornelisz van Amsterdam, was

purchased through the Wilson L. Mead Trust Fund from Cessier Co. The composition of this panel is closely connected with the

(Continued on page 25)



ACQUIRED BY THE ART INSTITUTE OF CHICAGO FROM DURLACHER BROTHERS
"ST. FRANCIS AND THE SKULL" BY EL GRECO, CIRCA 1595



ACQUIRED BY THE ART INSTITUTE OF CHICAGO FROM WILDENSTEIN & COMPANY
"PORTRAIT OF CATHERINE HESSLING" BY ANDRE DERRAIN



(LEFT) "COLONEL EPES SARGENT," PAINTED BEFORE 1762



(RIGHT) THE FAMOUS "BOY WITH A SQUIRREL," A PORTRAIT OF COPLEY'S HALF-BROTHER HENRY PELHAM (1765)

(BELOW) "THE THREE PRINCESSES," THE DAUGHTERS OF GEORGE III: ONE OF THE BEST WORKS OF THE ENGLISH PERIOD (1785)

LENT BY MRS. OSWALD W. KNAUTH TO THE METROPOLITAN MUSEUM

LENT ANONYMOUSLY TO THE METROPOLITAN MUSEUM

J. S. Copley, American Master

By Alfred M. Frankfurter

THE greatest American painter is indeed well served in the exhibition commemorating the two-hundredth anniversary of the birth of John Singleton Copley which has just opened at the Metropolitan Museum of Art. The celebration of this event which, on the basis of historical evidence, is so elastic of interpretation that it may as fittingly be noticed in 1937 as in 1938, is thus inaugurated by the Metropolitan in favor of the former date while, according to announcement, the Boston Museum of Fine Arts, in the true Hub spirit of conservatism, prefers the later year and will hold a corresponding exhibition then. This dual celebration is a fortunate coincidence, entirely without mutual forethought or plan, due only to the fact that the birthday of Copley may be assigned upon equally good authority to either 1737 or 1738.

The Metropolitan, however, has not only a year's start but also has set Boston a difficult standard to surpass, for the New York exhibition has been directed by an aesthetic principle so delicate and yet so fruitful that its results are enjoyable far beyond any ordinary return from an eighteenth century painter's "one man show." I refer to Mr. Wehle's announced premise that the "exhibition is designed to illustrate Copley's achievement rather than to record his total development, and the groping early works as well as the late catastrophes have been pur-

posely excluded," which, admirably followed, constitutes a new and welcome departure in exhibition technique.

Thus we see a painter, who happens to be generally unfamiliar to the greater public of his native land, presented not only for the edification of the meticulous art critic but so that the real eminence of his artistic quality becomes patent to those who have no patience with *Ursprung* and *Entwicklungsgeschichte*. The Metropolitan exhibition, with few exceptions, shows pictures of the artist at his best, and the uniform standard of excellence is a compliment to both the aesthetic theory and its practice in Mr. Wehle's keen selection.

There will be little doubt in the mind of the visitor, after due reflection, that Copley is one of the greatest masters of the eighteenth century, although he is not generally so recognized today. His best American painting infinitely surpasses all English contemporaries and, for its cool, delightful realism, finds a counterpart only in Chardin. And in the worst moments of his later work in England, he scarcely once fails to prove his own prodigious technical ability and a certain amount of individualism in adapting the traditional and fashionable forms of his contemporaries.

Certainly it is a subject for speculation that, even in a period of aesthetic rediscovery, Copley has been lacking his full measure of ap-



LENT BY HIS MAJESTY KING EDWARD VIII TO THE METROPOLITAN MUSEUM

preciation. Is it perhaps still the result of his ignominy in the revolting Colonies which, as a vehement Tory, he quit for the mother country where he was to find spasmodic fame but never real and continued success? Copley's adventures in this respect during his own lifetime were none too fortunate, and it may well be that the anomaly of two fatherlands has pursued him to the present day.

Yet to stand before his masterpiece, the *Portrait of Governor and Mrs. Mifflin*—never before this exhibition, to my recollection, shown outside its remote quarters in the Pennsylvania Historical

Watson, in the Degas-like realism of the bits of peanut-shell on the wonderfully tactile rendition of the table-top in the *Boy with a Squirrel*, even in the early English work like the *John Adams* (painted in London in 1783) with its reminiscence of Holbein in the textures of cloth, paper and "Turkey carpet."

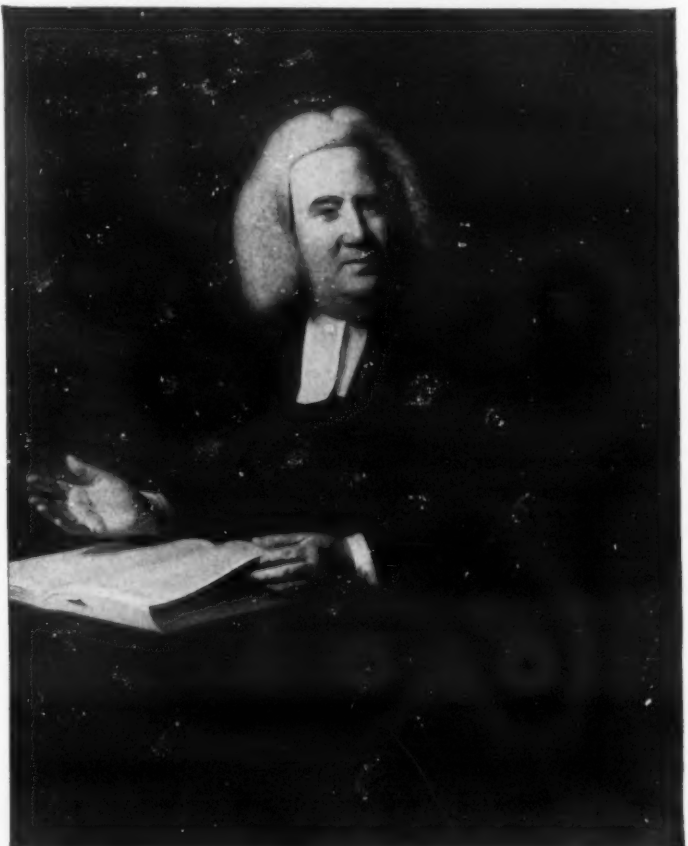
The lowest level of Copley's English production, as remarked, has fortunately been excluded. But there has been wisely included the one painting in which Copley beat the British, who robbed him of his autochthonous American style, at their own game: *The Three*

LENT BY THE CLEVELAND MUSEUM TO THE METROPOLITAN MUSEUM



(LEFT) "NATHANIEL HURD, SILVERSMITH" (CA. 1765), A PORTRAIT FOR WHICH A SKETCH FROM LIFE EXISTS

LENT BY TRINITY CHURCH TO THE METROPOLITAN MUSEUM



(RIGHT) "REV. JOHN OGILVIE," PAINTED IN NEW YORK ABOUT 1771



(LEFT) "MRS. GEO. WATSON" (DATED 1765) WITH AN EXQUISITE STILL-LIFE



(RIGHT) THE BEAUTIFUL "MRS. ATKINSON" (DATED 1765), NOTABLE FOR THE FINE PAINTING OF TACTILE VALUES

LENT BY MR. HENDERSON INCHES TO THE METROPOLITAN MUSEUM

LENT BY THE NEW YORK PUBLIC LIBRARY TO THE METROPOLITAN MUSEUM

Society—is to realize the presence of one of the greatest pictures of the eighteenth century painted anywhere. The utter simplicity of its composition, the infinite subtlety of its cool, metallic coloring, the sure but never overbearing sense of characterization are a unique combination in a time in which Europe was gaily encouraging the exact opposites of all these things in the heyday of Rococo painting.

These qualities are found again and again in Copley's American portraits: in the delightful still-life of a Delft vase in *Mrs. George*

Princesses, in which he shows himself a master of involved composition and *contraposto* without a parallel in eighteenth century England and for whose match one would have had to search earnestly in France. Yet for all its brilliant execution, this picture is the monument which marks the beginning of a path downward from the clear heights of the artist's native style. To have remembered him so well for the masterpieces of the latter period is the achievement upon which the Metropolitan Museum is to be felicitated.

ST. LOUIS: ITALIAN SCULPTURE, NATIVE DECORATIVE ART

A LIFE-SIZE marble figure representing Catherine of Alexandria, the Christian martyr, has just been acquired by the City Art Museum in St. Louis. It is attributed to Antonello Gagini, the most famous sculptor of the High Renaissance in Sicily, and is dated about 1525.

The figure is of white marble and measures five feet, six inches in height. It represents the saint as a young girl with quiet features and dignified expression. She is dressed in a simple garment with a cloak thrown over her shoulders covering the lower part of her body in thick, heavy folds. Her hair is neatly parted and caught at the back in a loose cap, while two longer strands fall down in front. With her appear various emblems recalling her Christian life and martyrdom. As patroness of learning and noted for her knowledge of philosophy and the sciences, she holds in her left hand an open book. In her right hand was originally a sword, indicating the manner of her death, but this has since disappeared and with it, a portion of the hand itself. Beneath her feet is the bearded head of the Emperor Maximinus whom she dared to upbraid for his persecution of the Christians and who had her imprisoned and finally beheaded. Always extremely popular, Saint Catherine was particularly honored during the Renaissance which was seeking to regain the learning of classical antiquity.

Antonello Gagini came from an artistic family, his father, Domenico, being likewise a sculptor. He was born in Sicily in 1478 and worked there until his death in 1536. As head of a workshop which included his five sons, he dominated the artistic activities of the island. His greatest work was the decoration of the tribune of the Cathedral of Palermo which included seventy-five figures. At a later date these were dispersed, some being placed in other parts of the cathedral and others never returned.

Although Antonello Gagini is known to have made a number of statues of Saint Catherine, the original location of the Museum's figure has not yet been determined. Carefully worked and highly polished in front, the rear of the statue was only blocked out with a rough surface finish, suggesting that it was intended for a niche or alcove where it would be seen from the front. The skill and virtuosity of the artist are particularly evident in the sensitive treatment of the face and handling of the drapery which falls like a cascade, over the lower portion of the figure.

The peculiar charm of the figure lies in the artist's ability to express deep religious feeling and emotion without a loss of the natural and human elements. It represents in sculpture the same fortunate combination that was achieved in paintings by Raphael, a contemporary of Antonello, in his series of Madonna portraits. It is the goal toward which the early Renaissance was striving and which was not achieved until the beginning of the sixteenth century and then held for only a brief time.

THERE is also announced by the City Art Museum a bequest by the late Mrs. Frederick S. Plant of an addition of extraordinary interest to the Museum's collection of American decorative arts. The gift consists of six pieces of furniture and a portrait of their maker, David Poignand, who emigrated to this country with his wife in 1787 from the town of St. Heliers in the Ile of Jersey and settled in Roxbury, Massachusetts. Their oldest child, born in 1788, married Samuel Plant of Boston in 1809. Frederick S. Plant, through whose interest and that of his widow their heirlooms passed to the Museum, was the grandson of this marriage.

According to family tradition, Poignand received his training as a cabinet-maker in his native town of St. Heliers, then as now a British possession, but did not practice his craft in this country, as upon his arrival he turned his attention to mercantile affairs in which he prospered. He is said to have made eight pieces of furniture in all for his own home, following his craft merely as a hobby. The whereabouts of the remaining two pieces is at present unknown.

The furniture itself would seem to corroborate in part this tradition since it exhibits characteristics of design which are dominantly



RECENTLY ACQUIRED BY THE CITY ART MUSEUM, ST. LOUIS
ANTONELLO GAGINI, MARBLE SCULPTURE OF ST. CATHERINE

English with considerable individual variation though much of the construction is definitely American in method. On the basis of the furniture itself it is extremely improbable that any of it was brought to this country by Poignand in 1787 and tradition would seem to be correct in asserting that it was all made after his emigration.

On direct evidence it is probable that the cabinet-top secretary was the first to be made since the key hole shield of the desk lock bears the initials D. P. and the date 1788. The construction of the piece indicates the presence of an American trained assistant since both the methods and wood are those typical of this country rather than those of England and Poignand probably devoted himself to the design itself and the finer points of the cabinet work which are more typical of English workmanship. It does not seem probable that a craftsman so recently settled in this country would have either the time or the means to set up a cabinet-shop and employ assistants unless it was put to more practical account than that of a mere hobby. Granting the existence of such a shop would also explain the time and the pains expended on the piece since it would have served well as a sample of Poignand's handicraft to show to possible customers in a newly established enterprise.

Thanks to the evident care with which the piece has been kept, it

(Continued on page 22)

EMBROIDERED
ORPHREY



ITALIAN XV
CENTURY

EXHIBITED AT THE WALTERS ART GALLERY, BALTIMORE

A Magnificent Show of Old Vestments

By Marvin Chauncey Ross

FOLLOWING its policy to put on temporary display portions of the collection kept in storerooms because of limited space, the Walters Art Gallery has on exhibition for a month its collection of ecclesiastical vestments and embroideries dating from the fifteenth and sixteenth centuries. These have never before been displayed in the Gallery so that the public for the first time may see this material, several pieces of which are of fine quality.

Embroidery is an intimate art with a more personal touch than is usually found among the exhibits to be seen in art museums. Almost everyone has either done embroidery work or seen others doing it so that special knowledge is not needed for its appreciation. This ease of approach coupled with the colorfulness of those pieces dating from the Middle Ages and Renaissance make this art one which appeals directly to the public.

The fifteenth century chasubles are for the most part German and from Cologne or the region of the Rhine. Typical of Cologne is one with an orphrey embroidered with coats of arms and the names

of Mary and Jesus. Two others, probably Rhenish, are much finer and have orphreys with figures applied on all over embroidered backgrounds, the better of the two being on a chasuble of red damask. The most splendid late Gothic chasuble, although made of Italian velvet, is Spanish and has a fine orphrey which pictures the Madonna and Child and various saints. A single roundel, embroidered in silver and colored silk threads depicting a scene from the life of a Bishop, comes from a cope of which other pieces are in several private collections in New York. Even though the design may not go back to Van Eyck as has been claimed, this is a delicate and beautiful piece of workmanship.

The Renaissance embroideries are of the type known as *or nué* in which the ground is covered with a series of horizontally laid threads, each of which is wound with thin gold wire. The colored threads are then worked vertically and catch each two of the gold threads, the former being brought through only when the particular color, red, blue, white or green is desired. When one at times sees vest-



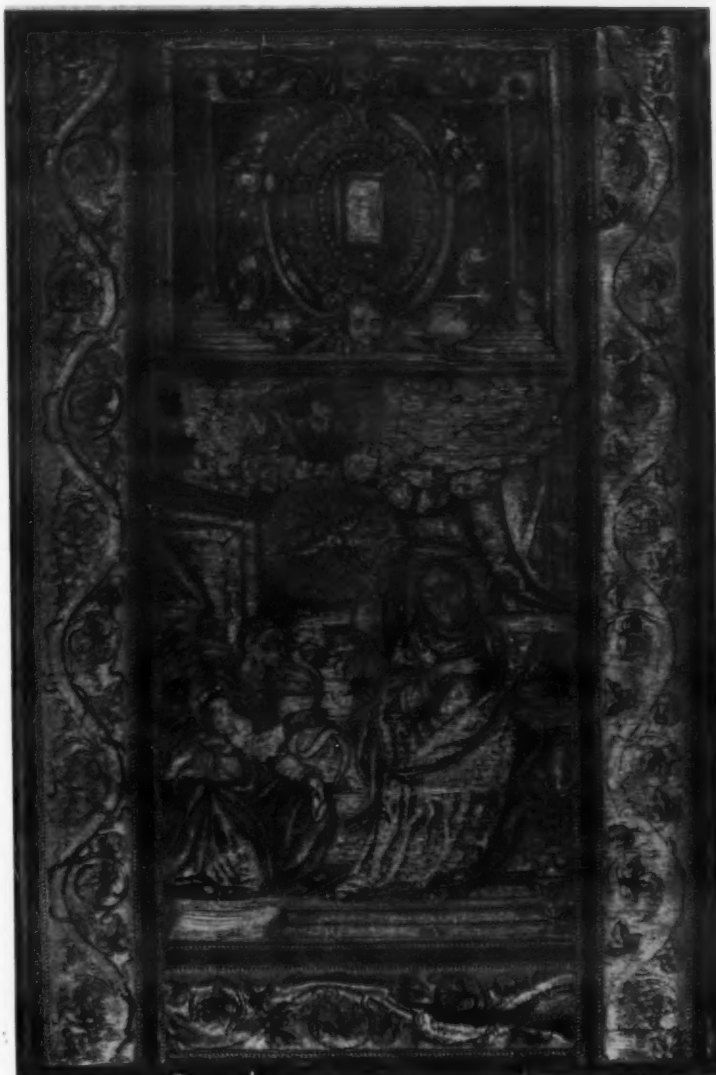
EXHIBITED AT THE WALTERS ART GALLERY, BALTIMORE

FLEMISH XV CENTURY ROUNDEL FROM A COPE, SILVER AND COLORS

ments adorned with *or nué*, still used in the churches of Europe, scintillating in the dimness of the cathedrals, the effect is most satisfying and one of great splendor.

Among the orphreys with *or nué* embroidery are ten (together with two liturgical collars) adorned with the papal keys and tiara as well as with scenes from the life of St. Peter, all of which doubtless indicates that they were made to be used by a reigning pope, very likely in the Vatican itself. From this, one would imagine that they were executed in Italy, and so, in addition to their beauty, they have a certain importance in the history of such embroideries which are frequently difficult to localize. For the most part, this series is well preserved and gives us an idea of the richness favored by the Renaissance popes at the moment when they were employing many great artists to enrich the Vatican in every possible way.

Remarkable among the vestments of the sixteenth century is a set — chasuble, dalmatic, tunic and two collars; and although the velvet may be more recent, it serves to complete the effect of the embroidered orphreys. These show a strong influence of Italian design, but may have been made elsewhere, possibly in Flanders. Another chasuble with the embroideries in perfect preservation came from an Italian church and so may be ascribed to an Italian provenance. Of the Spanish Renaissance chasubles, the best one has an orphrey with neatly embroidered figures appliqued on a golden ground. The raised figures break the flatness found at times among the *or nué* embroideries and the whole seems even richer.



EXHIBITED AT THE WALTERS ART GALLERY, BALTIMORE
"THE ANNUNCIATION," SPANISH XVI CENTURY ORPHREY

The finest embroideries in the exhibition, however, are two orphreys from a vestment which were formerly in the Spitzer collection. De Farey, whose book on the subject is indispensable, called these two *chefs d'oeuvre* of *or nué* embroidery. Most delicately depicted on them are the scenes of the Annunciation and Visitation. The colors are more subdued than usual and the skillful hand of the needleworker has truly created two masterpieces. These are indeed so fine that perhaps one day we will be able to link them with one of the names of the embroiderers which appear so frequently in Spanish documents of the sixteenth century.

In order to break the monotony of too much red and gold, there have been included in the exhibition a number of altar fittings—crosses, chalices and pyxes in silver, enamel and crystal which lighten the general heavy effect of the textiles and embroideries. These serve also to illustrate how such objects appeared when used in the churches by the priests in their rich vestments, a general effect which we often forget when looking at objects installed in a museum case.

The show includes no less than fourteen chasubles, a dalmatic and a tunic as well as the embroidered orphreys mentioned above. All these articles were collected during the lifetime of Henry Walters and are currently displayed for the first time. It is interesting to note that this is the largest exhibition of late Gothic and Renaissance vestments and embroideries ever held in Baltimore, and, including as it does such remarkably fine specimens, is one to be welcomed by connoisseurs and laymen alike.



EXHIBITED AT THE WALTERS ART GALLERY, BALTIMORE
EMBROIDERED CHASUBLE, GERMAN, FIFTEENTH CENTURY

EXHIBITED AT THE WALTERS ART GALLERY, BALTIMORE
FRONT VIEW OF SPANISH SIXTEENTH CENTURY CHASUBLE

New Exhibitions of the Week

Modern Religious Art

RELIGIOUS art in the modern manner would seem to be an anomaly if not actually an anachronism. It is therefore a matter to record with pleasure that the exhibition of paintings and liturgical objects which has been gathered together at the gallery of Georgette Passedoit is full of interest, not only because of the intrinsic beauty of the works, but also because of their moving quality. Picasso, Rouault, Max Jacob and Jean Charlot are among the painters represented, and beside the paintings there are crucifixes of ivory, bronze, silver and ebony, two chalices and patens, stained glass, a holy water font, and a *crèche* in which the figures are of pottery.

One is so familiar with the traditional prototypes of these paintings and ecclesiastical objects that one's reactions to them are likely to come automatically and without much emotional response. Here, however, the very modern crucifix in lead by José de Creeft speaks out in a new language, and is infinitely more compelling for being contemporaneous in feeling. Fluid of line and economical in detail are the small sculptures *Visitation* and *Pietà* by Alfeo Faggi. The idea of personal religion which is implicit in the little figures of even the most tasteless *crèche* is not lacking in William Sewell's modern version of the Christmas story in pottery. They are beautifully modelled, and devoid of that sentimentality which so often characterizes these concrete manifestations of the Christian faith.

Picasso's small painting *Christ at Table* is distinguished by his pale, sensitive color. Rouault's *Peasants*, full of his rich design outlined in black, and two panels by Jean Charlot perhaps best represent, in the direct appeal they make, the significance of this exhibition. They have that firm mastery of design and strong flat color which Rivera's murals first presented as examples of modern Mexican painting. But they are first and foremost the expression of Charlot's modern spirit as it interprets any material that he touches. When the fashioning of instruments and objects of worship for the Church is felt as an occasion of new, creative effort, the artist approaches it as an opportunity for profound self-expression, not as a pious task. That he could have painted an *Entombment* and the series of the Stations of the Cross is an interesting commentary on art today.

J. L.



EXHIBITED AT THE GEORGETTE PASSEDOIT GALLERY
"CHRIST FALLS FOR THE THIRD TIME" BY JEAN CHARLOT



EXHIBITED AT THE HEERAMANECK GALLERIES
ILLUSTRATION OF THE AMIR HAMZAH, INDIA MOGHAL PERIOD

The Arts of the East

A MISCELLANY of Indian and Persian objects, together with a great part of the Exhibition of Indian Art which has travelled through the country under the auspices of the College Art Association, are on view at the Heeramanek Galleries. Notable among the additions is a prehistoric painted pottery vessel from Syalck near Kashan, dated about 2500 B.C. and decorated with characteristic geometric motives and a stylized animal. Small bronze pieces in the shapes of pole tops, axe heads, and daggers come from Luristan (ca. 800 B.C.). These curiously conventionalized linear forms include representations of Gilgamesh, the legendary hero and hunter.

A large pottery jar, not unlike Chinese pottery of the Han period, its green glaze iridescent with age, represents Parthian Persia (2nd B.C.-5th A.D.). A fragment of a stone nimbus depicting Gautama Buddha in the forest on his flight from the palace comes from Taxila and dates from the Gandharan period (1st-5th A.D.).

Among other additions are two large paintings of the Moghal period, an era of Muhammadan domination and of Persian and European influence on the native art. These paintings, illustrations of the Amir Hamzah, belong with the illustrations in the Metropolitan Museum and can be dated before 1575. Although they reflect the ostentatious magnificence of the Moghal Court they partake little of its decadence.

M. D.

Andrus and Buck

LITHOGRAPHS by Vera Andrus and watercolors by Carl Buck and Rose Churchill are on display in the current exhibition at the Morton Galleries. Carl Buck shows landscapes of the Rocky Mountains of Montana, painted during the past year.

Vera Andrus, in her lithographs, shows a prevailing interest in design but without loss of good technique. Her landscapes and plant motifs have a simplification of form, a clarity, and colorful tonality within the black and white of the lithographs that com-

mend the young artist. To enliven broken-down buildings of the outskirts—*Swede Hollow*—or stairways of past glory—*Memory Stairs*—Miss Andrus, by slight distortions turns the instruments of perspective into seismographs of mood as well as of space in depth.

M. D.

The Landscapes of Laboulaye

AT THE Bignou Gallery Paul de Laboulaye, son of the French Ambassador to the United States has a first American showing of his paintings. Pupil of Georges Desvallières and Maurice Denis, M. de Laboulaye creates his landscapes rather in the eminent tradition of the great French artists, Corot and Cézanne.

While small views of the French Riviera and of the countryside vary only slightly from each other in temper, while they possess no dramatic attraction, they nevertheless are charming for their warm pastoral and marine vistas. Plastically organized by volumes of color and impeccable compositional distribution, these landscapes are symphonies of the open air played on the basic notes of orange, green and atmospheric blue. The miniature *Road to Calvi, St. Tropez—Rain*, and *St. Tropez—Before the Storm*, leave little more to be desired than perhaps a greater individuality.

A complacency unmarred by any apparent aesthetic strife in form, in color, or in subject, lends the views, bathed in sun, a peculiar comforting charm and marks the artist's unostentatious but genuine ability. Of the several still-lives in the exhibition *The Teapot* shows more startling color composition in reds and orange. M. D.

A. S. Baylinson and a Group of Colorists

A JOURNEY to West End Avenue where the Uptown Gallery is now having a group show may be a rewarding expedition for there are a number of interesting canvases by a dozen or more artists to be seen there. A. S. Baylinson shows two paintings, both of women. They exhibit the plastic quality in his drawing of figures and *Girl in Yellow Dress* is particularly pleasing in color and design.

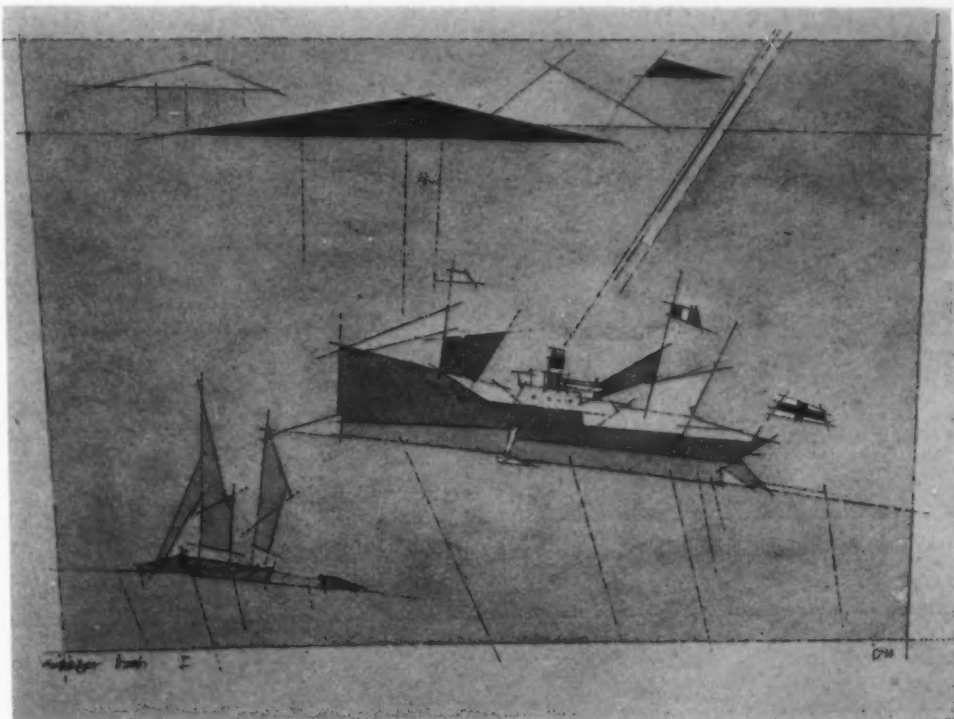
Werner Drewes' *Landscape* is an attractive painting in gay, fresh and rather naïve color. George Rickey's painting of a *Girl Reading* is distinguished by its charming, forthright, direct manner and suave combination of red and greys. *Green Roofs* is the name of an interesting study by Charles Harsanyi, less architectural and more colorful than the title might imply.

A still-life painting by William Meyerowitz shows this artist's happy faculty of producing an effect with a light touch which is none the less emphatic for being in a moderate key. *Architects* by Fred Gardner is a deft, economical little painting with a hint of caricature in its portrayal of three young men around a draughting board. The suggestion to exaggerate is present, but the artist has used enough restraint to make the result a picture unusually arresting. Michael Rosenthal shows a landscape painting of strong color and a poetic feeling for the rolling country he depicts. J. L.

Zorach's Sculpture: Morris Kantor

THE first showing of a group of artists called the Progressive Arts Association is being held at their new galleries on Fifty-seventh Street. This is a coöperative organization which last year grew out of a feeling on the part of a group of students that a studio for painting was primarily a workshop and not a political meeting hall. One is not surprised therefore to see in this first exhibition a group of paintings in which the social struggle is not reflected, but pictures entitled *Landscape* and *Still Life* are predominant.

Morris Kantor shows a group of his paintings in one room, and his fine color and sensitive line are evident in each. *Girl Drawing* is an excellent example of his work, being a particularly attractive study in blue and rose which he has combined with great elegance. William Zorach exhibits several pieces of sculpture. *Kiddie Karr* is a small bronze of really enchanting childlike and sturdy quality. The feeling that this is a coöperative organization animates this gallery from which one may expect interesting exhibitions from time to time. The



EXHIBITED AT THE EAST RIVER GALLERIES

POETRY AND GEOMETRIC PRECISION IN "ISLAND" BY LYONEL FEININGER

group has developed through sheer determination up to the point where two galleries for public inspection and three workshops for its members are now available. J. L.

Crystal Notes in Feininger's Watercolors

THE East River Gallery, which opened last month with a policy of renting paintings, exhibits recent watercolors by Lyonel Feininger. The artist, American born, a life-long resident of Germany until recently, is renowned for his crystalline work in the cubist style. These later paintings show only lingering traces of his early manner.

For his subjects Feininger goes to the sea and the sailing boat, or to the town street and the picturesque building. But his watercolors, far from being realistic, are in the poetic stream midway between reality and plastic abstraction. In these watercolors only rarely does he mix his washes or model his forms. As if with colored panes of transparent glass he arranges his design. Fine etched lines, straight and never curving, define the outlines. Lines which form angles intercept each other and exceed the meeting point.

(Continued on page 23)



EXHIBITED AT THE BIGNOU GALLERY

"THE TEAPOT" BY PAUL DE LABOULAYE, A STUDY IN RED AND ORANGE

ART THROUGHOUT AMERICA

New York: Antique Laces for the Metropolitan

AN IMPORTANT gift of fine laces from the collection of George Blumenthal to the Metropolitan Museum of Art, which was long on exhibition as a loan, is one made recently by Mrs. George Blumenthal. It is described in the current Museum Bulletin by Mrs. Frances Little, Assistant Curator in charge of the textile study room, as follows:

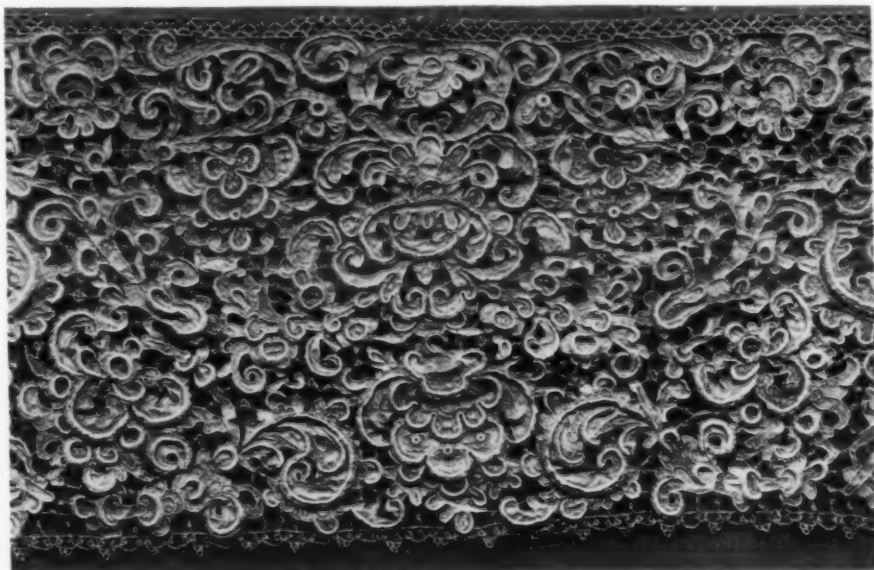
"The gift comprises more than seventy pieces representing drawn-work, cutwork, needlepoint, and bobbin techniques and extending in period from the sixteenth to the early nineteenth century.

"Ranking high in the collection are the great Venetian needlepoint laces of the seventeenth century, generally considered the supreme achievement of the Italian workers' art. Of these, there are many examples, varied in type and pattern. The piece illustrated is a superb Venetian point in relief, sometimes held to be the richest and most complicated of all needlepoints. The heavy, foliated scroll, with its highly conventionalized flower, is worked in fine ribbed lines, so close and firm that the texture resembles that of cloth. The toilé is lightened by lines of tiny pinholes, and the decorative effect is enhanced by a variety of fillings. The pattern is edged with a thickly padded cordonnet finished with delicate picots and connected by ornamented tie-bars. Besides these heavy, ivory-like points, there are delicate rose points, whose slender, foliated scrolls are powdered with raised, heavily fringed flower forms and connected by brides profusely ornamented with picots resembling snowflakes. Two wide flounces illustrate this lace in great perfection. In one of them a "candelabra" design of minute flowers and arabesques varies the pattern of floral scrolls, while in the other the design takes the form of flowering vases. In addition to these larger examples, there are in the same technique a group of narrow borders and a cap trimming combining lappets and ruffle in one piece. . . .

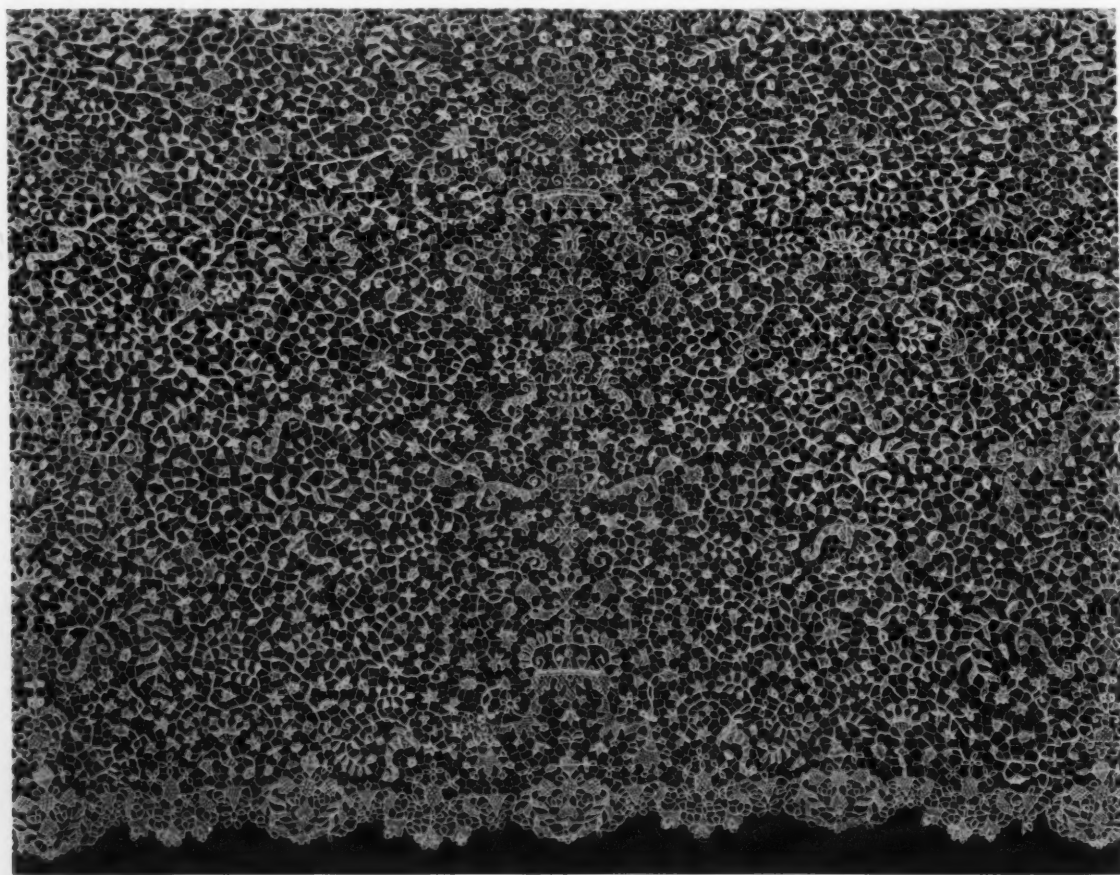
"It was from the Venetian models that the French lace-makers took their patterns when the industry was established in France under Louis XIV, and since they worked under Italian tutelage, early French pieces show a marked resemblance to Italian laces. Thus a wide, shaped panel of the early eighteenth century with a floral pattern connected by large, picoted brides may be either Italian or French. The *grande bride picotée* is a characteristic of French work, though at this period the same arrangement of brides was

employed by the Venetian worker. No such question arises in connection with two charming borders which are French in every detail. Here the floral scroll of Italian lace has been transformed into the large, stylized flower characteristic of French design and found also in French textiles of the Regency period. So generously has use been made of intricate and elaborate fillings that these pieces are virtually transparent. . . .

"Flanders, in the main, was renowned for its bobbin lace. Two eighteenth century garnitures of Flemish manufacture show different varieties of technique and pattern. One, with a ground of picoted brides, is designed with interlaced scrolls which terminate in delicate leaf forms and frame an ornamental ribbon band. This is complete, even to the ends of the lappets, a rather rare occurrence. The second example is a type of fine, delicate work known as point d'Angleterre, its pattern of feathery floral forms set in the braided and twisted ground characteristic of this lace. Three borders of the same period and provenance were intended for ecclesiastical use. One, possibly made for an alb, shows a variety of floral patterns centering at the front in a pair of rayed monstres enclosing the



PRESENTED TO THE METROPOLITAN MUSEUM OF ART BY MRS. GEORGE BLUMENTHAL
(ABOVE) VENETIAN POINT IN RELIEF, XVII CENTURY; (BELOW)
A FLOUNCE OF NEEDLEPOINT LACE, FLEMISH, XVIII CENTURY



monogram I.H.S. and the sacred heart pierced with lances. . . .

"Besides these main groups, reference must be made to certain individual pieces: a pointed floral border of fine Italian bobbin lace of about 1700, of the type that was used to edge a falling collar, and a beautiful length of the sheer, delicate needlepoint lace generally known as *point de Venise à réseau* and supposed, though it may be a Brussels product, to exemplify the effort of eighteenth century Italian workers to compete with Brussels bobbin laces. Of the same century are a border and a lappet of Valenciennes bobbin lace, with the round ground and the miraculously fine toilé which characterized its best period, and a wide needlepoint collar which has the stylized floral forms outlined with uniform cordonnet and the crowded field of the so-called point d'Espagne, a lace in all probability made in Italy for the Spanish market. And finally, completing this fine and comprehensive collection, there are four nineteenth century examples."

Schenectady: An Exhibition of Ancient Art

AT UNION COLLEGE, Schenectady, there has been a display of one of the most notable archaeological collections of the country, that of Walter C. Baker, who, on this occasion, gave two demonstration talks describing these objects, none of which have ever been on public view before. The collection includes rare Greek, Babylonian and Egyptian specimens, among which are an important group of small Greek bronzes measuring about three inches in height. Most unusual is a late sixth century statue of Hermes, found near the site of Mantinea in the Peloponnesus, in which he is represented as a shepherd in walking position with a lamb under the left arm. This is in a remarkably fine state of preservation, the modelling being practically perfect. Another figure is one of Hercules, depicted with one arm raised, while a larger one of an athlete dates from the fifth century transition period of Greek sculpture and measures about ten inches. Numerous other small bronzes come from Olympia which was one of the early centers of this art.

Among the Greek marbles is an unusual group, a toilet set for an athlete made in silver decorated with delicately engraved and gilded detail, the set including a strigil, ointment box, two-handed cup and two small vases. Though similar bronze sets have survived to the present day, such sets in silver are extremely

rare, having generally been destroyed for the value of the metal.

From the fifth century B.C. comes a head, presumably of Zeus and doubtless broken from a relief. This is of Pentelic marble and is the work of the Athenian School, very possibly the School of Phidias, for it compares very favorably with the work of the finest

character of the mid-fifth century B.C. A draped head, notable for its dignity and repose, is also from this period, and, of Pentelic marble, probably constituted part of a grave stele.

The outstanding Egyptian piece is a portrait head in green basalt of the late seventh century B.C., presumed to represent the young king Psamtich III by its headdress, the royal war helmet. A small bronze of a royal scribe, in the customary sitting posture, has extremely fine modelling and dates from the eighteenth dynasty, while a small limestone bust of the same period bears traces of an original polychrome and doubtless represents some member of the court or royal family.

Valuable Sumerian and Babylonian objects include a small head in diorite, a string of beads cut from lapis lazuli and pure gold leaf and a seal in amethyst bearing an inscription indicating that it was the seal of the chief scribe to Hammurabi. Alabaster bowls and a bronze statuette of a charioteer with formalized hair and beard, and knee-length shirt-like mantle are among the objects that represent this civilization.

Etruscan art, terra cottas and ancient glass complete the collection.



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FURTHER prices from the Coty Sale include some astonishing figures. The first numbers to come up produced especially keen bidding and consisted of a pair of drawings by Baudouin which started at 20,000 francs but mounted rapidly to 135,000, while two studies of a young woman by Watteau, sold together, reached the record sum of 325,000 francs. For 600,000 francs an Argentine collector, Mr. Ortiz Linares, purchased a unique set of Behagle tapestries. However, the sale was contested by a representative of the Ministry of Education who upheld a prior right on the part of the French Government. Thus the Government has been granted eight days in which to buy in the tapestries at the price that was paid for them. This, it is presumed, will be done and the set will remain in France. For the entire Coty Sale 7,724,100 francs was realized.

AT THE Petit Palais an exhibition of the work of women painters and sculptors has been assembled. The group is dominated by the personality of Louise Hervieu in whose art there is an undeniable authority as well as profound lyricism. Her black and white work alone is more colorful than many of the vivid paintings that hang beside it. A curious sense of mystery is evoked in these drawings, which are remarkable in spite of post-Baudelaire undertones that seem out of place today.

Suzanne Valadon, the other outstanding artist in the exhibition, is here showing a fine *Adam et Eve* and a *Nu*, both conceived with great vigor and intelligence. Her colors are not only intense but have an impasto quality, giving substance to her figures. After these two forceful artists, the work of Marie Laurencie seems somewhat thin and juvenile, though of undeniable freshness and charm. Valentine Prax, Chériane and Henriette Groll likewise deserve notice while an amusing and imaginative contribution are compositions of pasted cloth by d'Halicka. Outstanding among the sculpture is that of Chana Orloff, whose fine sense of form and mass dominate all other tendencies in her work.

THE Galerie Zak is holding an exhibition of the work of A. Ham-bourg, most of whose paintings were executed in North Africa. Contrary to the usual precedent, however, this painter does not make rash use of color to reproduce the vibrating effects of this brilliant subject, nor do his works rely on the picturesqueness of Abdel-Tif for their effect. Uninfluenced by his surroundings or by popular trends in painting, he has applied himself to fundamental problems and the result is praiseworthy. Intelligent composition rather than brilliant color distinguishes these oils, as does the reserved and sober line which is so unexpected in a young artist.

FROM the French Academy at the Villa Medici come a number of works of the young artists who have obtained scholarships for study there. Admirable as is this institution, it is to be regretted that the influence of the Eternal City should be one so strong as to eclipse the average talent. Thus much of this work is altogether derivative and lacking in freshness and spontaneity, though a few voices manage to make themselves heard above the tumult of classical tradition. Among these Fontanarosa's painting, and etchings of Lemagny stand out.

A SMALL exhibition of sculpture by Emmanuel Auricoste is now current at the Academie Ranson. This is one of the really enjoyable shows of its kind, including as it does some remarkable busts and drawings. Among the former is to be seen some of his earlier work, such as the portrait of the poet, Leon-Paul. In contrasting this with more recent efforts it may be noticed that he now suggests rather than delineates his forms, without, however, their losing either life or vitality.

ANIMALS depicted in works of art has been chosen as a theme for the present exhibition at the Galerie Malesherbes which includes everything from painting to wrought-iron representations, by some fifty artists. The gallery is to be congratulated on its difficult annual task of organizing this show, for in this way it presents to the public the work of some of the best *animaliers* who would otherwise remain comparatively unknown. In this rather confused assemblage few artists have succeeded, however, in isolating the beauty of line in their subjects without robbing them of all vitality.

The Art News of London

THAT Jacob Epstein should paint flowers in watercolor seems, for most laymen, a singular contradiction of styles. However, one glance at the examples which are now on exhibition at Messrs. Tooth's will establish the fact that this is indeed a sculptor's work, for their pronounced plastic character cannot be mistaken. Typical of Epstein's use of the medium are the brilliant colors and the lively movement of his designs. Lack of subtlety is more than made up for by the stimulating quality seen in *Orange Lilies*, *Imperial Fritillary* and *Delphinium*. Included in the show is this artist's portrait of Haile Selassie which is, however, more interesting as a historical document than as a typical bronze from the hand of this great portraitist. Ten French paintings, also on view, are from a private French collection and include *Baie de St. Tropez* by de Segonzac and *Le Chasseur* by Dufresne, notable for its composition.

FOURTEEN important pieces of Egyptian sculpture from the collection of Mr. C. S. Gulbenkian have been lent to the British Museum and will remain on display for the next eighteen months. All of these are exceptional works of unexcelled quality and represent this art from the Middle Kingdom to Ptolomaic times—a period of over 2,000 years. Most remarkable is a portrait head of a man carved in the hardest of all stones, obsidian, which has been referred to as the finest known piece of Egyptian portrait sculpture. Though only four inches high, this head has all the qualities of a much larger work. There is fine characterization in the pensive, sardonic gaze of the subject, believed to be a representation of Amenemhat III with a consequent date of approximately 2050 B.C. Another head of a man, probably a Nubian official, is carved in dark granite and dates from 2400 to 2200 B.C. A most unusual subject is a large bronze cat lying outstretched with her kittens playing beside her, while a fine silver-gilt mummy mask, not earlier than the fifth century, is in a perfect state of preservation. Other items include a sixth century bronze figure of a walking woman, an ivory toilet spoon and a small head in green schist from the Saite period.

SOTHEBY'S was the scene of a sale of pictures and drawings, largely from foreign collections, which realized a total of £22,000. The highest price of the session was produced by a Quentin de la Tour pastel of Madame de Pouplinière, bought by M. André Weil for £3,000. Boucher's *Le Vieux Colombier* brought £1,200 and Goya's *Gasparini, Tapissier du Roi d'Espagne* was acquired for £1,300 by the Spanish Art Gallery. All three of these pictures derive from the collection of H. M. Winterfeld of Nice. The other two outstanding sales consisted of £2,000 for the portrait of an actor by Greuze while for *The Halbadier*, a fine Tiepolo exhibited at the Italian Exhibition at Burlington House in 1930, Messrs. Agnew paid £1,400.

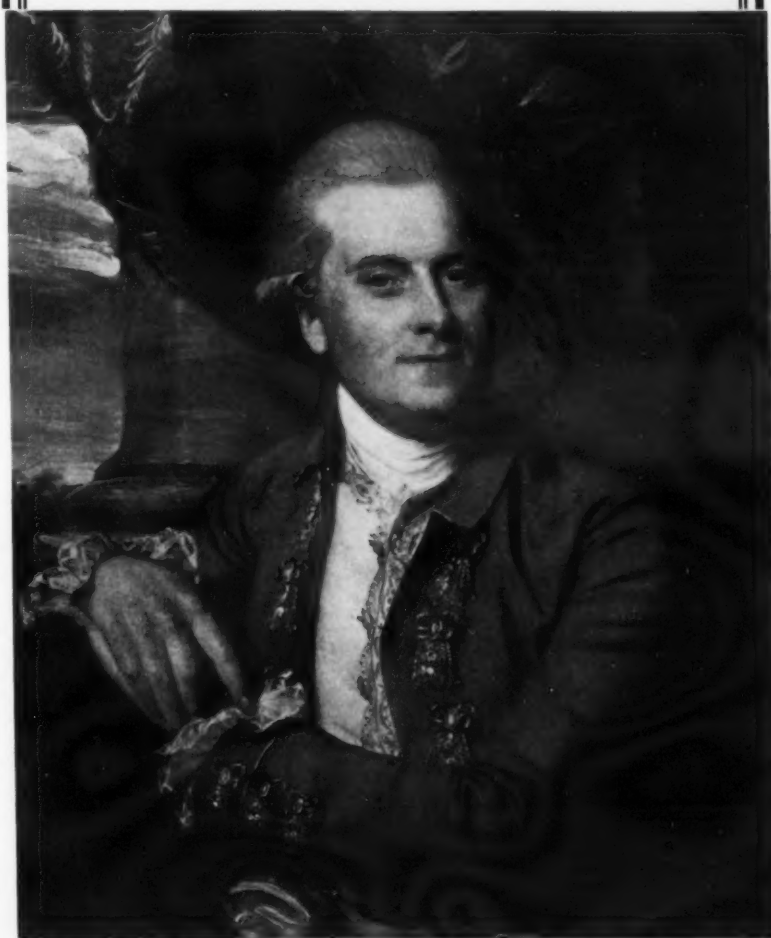
AN EXHIBITION of Old Masters at Messrs. Agnew's covers a fine selection of Italian painters. These are no mere collectors' items for, though none of the canvases are of the first rank, yet all are in themselves interesting examples. Of Andrea del Sarto there is a *Portrait of a Lady* with fine tones of blue. Van Dyck is represented by a minor portrait, yet one which has great style, *Italian Gentleman*. The Palma Vecchio *Venus with a Mirror* is of a quality to rank with his best works while *Christ Blindfolded* by Andrea del Castagno has the powerful intensity associated with all of this painter's works. Others include Tintoretto, Liberale da Verona and Antonio Vivarini.

AN EXHIBITION of drawings by Old Masters at Messrs. Colnaghi's covers most of the better-known schools and contains at the same time some rare examples of less familiar artists. Of these one of the finest is a pen-and-ink *Head of a Lady* by the miniaturist Isaac Oliver which in its execution recalls Rubens, while a charming watercolor is by John Masey Wright and is entitled *The burning shame: the punishment for a bad lawyer*. Most striking is a Veronese *Study for a Woman's Head*. Others of high artistic quality are *Study of the Head of a Girl* by Watteau, *A Group of Cavaliers* by Van Dyck and *A Rocky Landscape with a Pool and Cattle* by Gainsborough. The work of Anthonie Waterloo, *A Tree Study* stands up remarkably well next to these masters.

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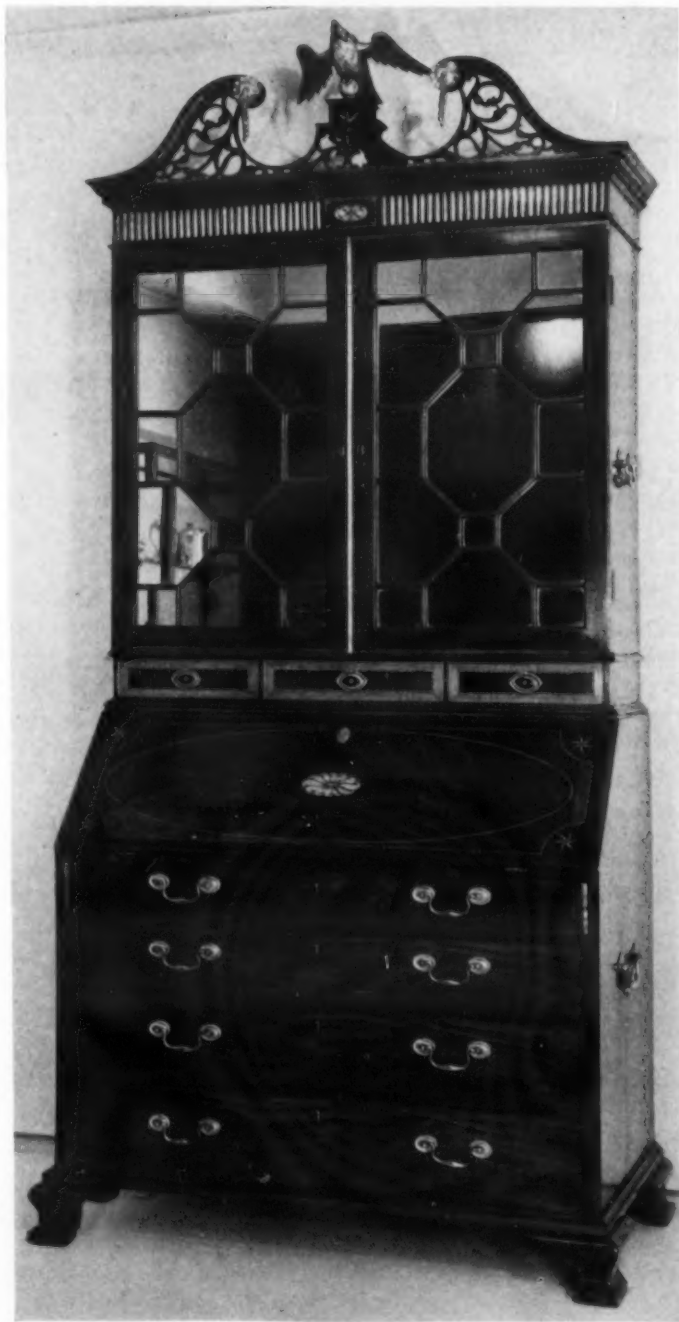
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St. Louis: Italian Sculpture & Native Art (Continued from page 13)

has come down in remarkably good condition. The hardware is all original except one hinge and one of the two carrying handles of the lower section.

Poignand's skill in the use of inlay is well shown in a quite unusual piece of cabinet work which completes the list. This is a clock case with bracket designed on a miniature scale to hold a pocket watch. A silver pocket watch of excellent quality, made according to its marks in 1826 by John Ham, Skinner Street, London, accompanied this case, though the size of the opening for the watch face would suggest that it was originally intended for a somewhat larger time piece.

Taken in conjunction with the furniture just described, the portrait of David Poignand is perhaps the most unusual part of the bequest since it not only completes in a most unique way the documentation of the furniture but gives us far more information about the personality of its maker than any written record. Poignand was born on January 14th, 1759. An apparently contemporary inscription, AE 34 1793, on the lower inner edge of the original stretcher seems to state definitely that the portrait was painted when Poignand was thirty-four years old, six years after his immigration.

The picture lacks a signature but pending further investigation has been ascribed by those familiar with the local portrait painters of this period to John Johnston (1752-1818) who painted many Boston worthies of the time. Whoever its author may be, the likeness gives us a man of intelligence and character.

New Exhibitions of the Week

(Continued from page 17)

Despite the use of areas of unbroken color and of flat superimposed planes, a sensation of great space is achieved, mainly by a system of recessive colors. When figures are included, as in the dramatic *Church at Treptow*, they are small and lost in an overwhelming sphere. A stillness pervades these watercolors, motionless and "as idle as a painted ship upon a painted ocean."

Feininger uses color with individual acuteness in relation to design and mood. *Quimper* is bathed in twilight tones of blue, while the sea in *Yacht* is black and the sky is diagonally divided into spheres of yellow. Whether the motif is a pastel blue, a resonant orange, or a sober grey, Feininger always sets his scheme in notes comparable to the tinkling of glass bells, delicate yet sonorous, clear yet fanciful.

M. D.

Ma-Pe-Wi: Watercolors of an American Indian

CONTEMPORARY painting by young American Indians is represented at the Gallery of American Indian Art in the watercolors of Ma-Pe-Wi, formerly of the Zuni Pueblo. Ma-Pe-Wi has his residence in Santa Fé and at present is working on a mural for the Government at Roswell, New Mexico. His banishment from the Pueblo, after being accused of showing disrespect to the Gods by portraying tribal ceremonies for common view, recalls the traditions from which these modern paintings spring. Until only recently the sand paintings, their immediate predecessors, were produced communally during tribal ceremonies. Within the past few decades individual artists, encouraged by interested outsiders, have turned to independent "easel" work.

All but two of these watercolors depict the pageantry of ceremonial ritual in traditional symbolic terms not intelligible to the uninitiated save as colorful patterns of the dance. Most interesting are three watercolors not dependent on the ceremony and freer of its symbolic language. *Hunters, Turkey and Deer* is curiously similar to Persian miniature painting and has a delightful decorative stylization in the overlapping flat planes and compositional disposition. A keen observation as well is apparent in the representation of the deer, tense and alive. In *Tree and Birds* an exquisite rhythmic line, made precisely perfect by centuries of tradition, builds up a pattern so familiar in early pottery.

M. D.

The Colorful Post-Impressionism of Malherbe

THERE is indeed a "feast of light" in the paintings of William Malherbe at the Durand-Ruel Galleries. Figures, flowers and landscapes are imbued with an effulgence that electrifies the surface and pronounce Malherbe as one of the lingering adherents of post-impressionism. This is the French artist's second showing in the Durand-Ruel Galleries, he having made his first appearance in 1920.

High-keyed tones of pink, green, and blue make too easy bid for a sympathy towards pretty color, overflowing sunlight, and beautiful nudes, all so guilelessly combined in *Nu en plein air*. To understand what it is that Malherbe barely misses, one has only to look at similar subjects by Renoir where the astute artist gives sensuous rein to his color and to his figures only to a point far short of the attraction that the magazine cover lures. However, the fresh brilliance of luminous light is harmoniously integrated with the colorful abundance of variegated flowers and *Le vase chinois* is singularly successful. So too is the small, softly glowing landscape *Aux Andelys*, a rosy haven for gentlefolk.

M. D.

A Typical Stieglitz American Group

PAINTINGS by Demuth, Dove, Hartley, Marin and O'Keeffe are being shown in the larger room at An American Place. No exhibition by this group lacks distinction, and in this show, though it is not large, are fine examples of the work of each. Marin's world of waves, rocks and water is projected in his characteristic dynamic style in a small canvas showing the curve of a shore line enclosing a bright blue expanse of water, sparkling and electric. Another painting by Marin gives a glimpse of the shore with rows of small cottages built up from the harbor's edge. In a dozen swift, sure brush strokes he has created a little colony standing up against a stiff breeze off the water. Several paintings by Georgia O'Keeffe exhibit her smooth technique and pure color. The study of a bone is shown, of interesting color gradations. Her intense interest and concentration on her subject outweighs the essential cryptic quality which her choice of material often possesses. A solid design is evolved in

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the highly simplified painting by the late Charles Demuth out of a black water tank, a red chimney and the superstructure of a roof. It is a quiet, controlled work, which manages to convey more emotional quality than this type of picture ordinarily does. J. L.

Painting by the Herter and Adams Families

ALONGSHORE" is the very appropriate name of the exhibition of small oils and watercolors by Gordon Grant now being held at the Grand Central Galleries. Waves of the sea, rocks, sand dunes, dories, fishing smacks, masts and spars, oilskins, fish houses—hardly a sea-going item does not appear in this cheerful and picturesque little show. Grant paints the salty scene with such evident pleasure that he transmits it directly to the spectator. Exhibitions by Adele and Albert Herter and by Mr. and Mrs. Wayland Adams provide interesting documentation of the work of two painting households.

Mrs. Herter shows both portraits and flower studies. *Portrait of a Venetian Lady* is a spirited example of the first. *White Petunias* representative of her skill as a painter of flowers. Her still-life compositions in conjunction with her flower paintings are particularly attractive. Herter's *Portrait of The Sons* is an ingratiating study of two boys of a generation ago and was once in the possession of the Metropolitan Museum of Art, but was returned to the artist at his own request, at which time another of his paintings was substituted.

Mrs. Adams' flower paintings were made in Mexico while her husband was engaged in the work which is now on exhibition. The frames for these colorful and delicate studies are of Mexican tin, each one designed by Mrs. Adams for the individual picture. They have variety and interest in themselves, often overpowering the subject, unfortunately, but one feels that further experimentation in this style might bring results that would be more harmonious with the pictures and lose nothing for the frame itself. Wayland Adams portrays the romantic Mexican scene in twenty paintings, ranging in subject from *Boy with Guitar* to *Cock Fighter*. J. L.

Twenty-Nine Artists Interpret Flowers

FLOWER Painting Through the Ages" is the name of an exhibition of some thirty paintings now being shown at the gallery of Karl Freund. A subject which has always attracted painters of all degrees of ability, one approaches exhibitions devoted exclusively to interpretations of flowers with some hesitation. There is, however, in this showing, a considerable variety both in the method of handling the subject, and in the periods of painting represented. Starting with *Dolphin Vase* attributed to Van Verendael, the Freund Gallery has assembled works by artists who lived and worked some centuries ago down to the present, the majority, of course, being contemporary. Charles Sheeler contributes a study of *Zinnias* quite different from his usual simplified, flat style of painting. It is rather soft in color and personal in feeling. Max Weber's *Celadon Vase with Flowers* is one of the outstanding paintings in the show, being a canvas of rare sensitiveness and interesting use of color. *Geraniums* by Carl Blenner, a small painting in fluid style, is striking, and *Bouquet de Campagne* by Edy le Grand, quite the opposite, is a riot of gay color in anything but romantic spirit. Oscar Luthy shows the painting of a rose which is appealing and there are a number of examples which are frankly decorative in their objective. Kuniyoshi, Odilon Redon, Childe Hassam, Monet and Lucioni are represented in a wide variety of styles of painting. J. L.

Watercolors and Lithographs by Sanford Ross

RURAL scenes in tempera, lithography, and watercolor by Sanford Ross are on exhibition at the Kleenman Galleries. Tempera, a medium increasing in favor, has only recently been adopted by this artist. While in *Danbury Trotting Races* the clarity and brilliance of color and precision of form characteristic of tempera painting is successfully achieved, an uncertain control of the technique is visible in the murky clouds of *Naugatuck Valley* and in the unclear figures of *Flemington Fair*.

However, such a landscape as *Field's Farm* or *New England Highway*, with a pleasant, enamel-like surface also typical of the medium, holds much promise for a mastery of this technique comparable to the artist's handling of the lithograph. How much progress Ross has made during the last year is apparent in a comparison between *Connecticut Snow* (1935) and a similar view, *New England*

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Snow (1936). Architectural monuments of younger America, so well described by Burchfield, have a striking clarity and simplicity. In the landscapes the rich, soft blacks of the lithograph harmonize well with the smooth, rolling hills. M. D.

Seen Here and There in the Galleries

LANDSCAPES, marines and portraits at the Metropolitan Galleries are the work of Constantin Westchiloff, an artist who received his training at the Imperial Academy in St. Petersburg and who attained considerable recognition under the Czar's government. Several of the paintings date from before the Revolution. Others, painted after the artist's flight to Capri, present a new *milieu* but show no change from a painstaking academic style. The earlier historical and military scenes are supplanted by landscapes which dwell on the delight of moonlight on water, of the sun's rays on nacreous snow. These precious features of nature are carefully delineated for an unwary public.

WATERCOLORS painted at Provincetown during the last two years by a young Wisconsin artist, George Yater, compose his first one man show at the Babcock Galleries. With extremely free wet washes, Yater sketches his views. The translucent character of his medium is particularly well adapted to his marines where the material itself coincides with the subject. With one or two strokes he catches the rippled shadows of the boats on the water.

What lack of creative order may be missing in some of Yater's watercolors is furnished in a poetic sketch called *Nocturne* where the broad translucent washes suggest the obscure forms of night.

PORTRAITS, and marines painted this year in Maine by Victor White are on exhibition at the Reinhardt Galleries. Pupil of Bellows, Henri, and William Chase, White has learned from them the importance of technique—of brushwork and of the painted surface. While the portraits are probably faithful reflections of the sitters, invested perhaps with somewhat more ruddy and healthy aspects, Victor White's best work is in his seascapes, such as *Signal Station* where he makes good use of local color. M. D.

THE California coast around Carmel appears in a number of the paintings by Adele Watson now on exhibition at the Decorators' Club Gallery. Extremely jagged and rocky is this coast line, and there is magnificent surf, almost too sensational subject matter for paintings which are essentially decorative panels. The artist has added to this unreal quality by wholly disregarding the force of gravity and introducing groups of nude women in the air in many of her paintings. They remind one somewhat of similar groups in the work of Arthur B. Davies, but lack altogether his restraint and solidity to say nothing of the fact that Davies respects terra firma. *Meditation* and one portrait, *The Black Ruff*, show the artist's talent along other more appealing lines. J. L.

Fifteen New Acquisitions at Chicago

(Continued from page 10)

famous *Adoration* by Lucas van Leyden in the Ryerson Collection of the Art Institute and it is possible that both go back to a design by an earlier Dutchman.

There are also three small copies by David Teniers of the work of Venetian sixteenth century painters, the bequest of Mrs. C. L. Hutchinson.

The *Portrait of Catherine Hessling* by André Derain was purchased for the Joseph Winterbotham Collection from Wildenstein & Co. Among the Paris modernists, Derain has returned more and more to the path of tradition, preferring after a youth of experimentation, to continue the French feeling for good taste combined with good painting.

Girls Throwing Flowers by Karl Hofer was also purchased for the Joseph Winterbotham Collection. One of the strongest painters of contemporary Germany, Hofer has returned to the primitive for his bold pattern and flat color. The influence of Gauguin and other French Post-Impressionists has appeared in his work and at times he seems to have been drawn to Byzantine simplifications.

At the Theatre by Dietz Edzard also goes into the Joseph Winterbotham Collection. Dietz Edzard is something of an internationalist. Born in Germany, he has painted in Holland and England and now lives in Paris, where he finds themes of this sort.

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EXHIBITIONS IN NEW YORK

(Continued from page 4)

Another Place, 43 W. 8th St. *Watercolors* by Josef Lenbard, Dec. 27-Jan. 16.
Argent Galleries, 42 W. 57th St. *Paintings* by Louise Pershing and G. Dunham Clarke; *Sculpture* by Margaret Vandercook, Dec. 28-Jan. 9.
Artists' Gallery, 33 W. 8th St. *Watercolors and Drawings*, to Dec. 31.
A. W. A., 353 W. 57th St. *Watercolors and Pastels* by Members, to Jan. 2.
Babcock Gallery, 38 E. 57th St. *Watercolors* by George Yater, to Dec. 31.
Bachstitz Gallery, Savoy-Plaza Hotel, *Old Masters and Classical Jewelry*, to Dec. 31.
Bignou Gallery, 32 E. 57th St. *Paintings* by Paul Laboulaye, to Jan. 5.
Boyer Galleries, 69 E. 57th St. *Paintings* by David Burliuk, to Jan. 16.
Brummer Gallery, 53 E. 57th St. *Paintings* by Derain, to Jan. 2.
Carnegie Hall Art Gallery, 154 W. 57th St. *Small Paintings* to Jan. 11.
Carroll Carstairs, 11 E. 57th St. *Rodeo Impressions* by Henry Haseltine, to Dec. 31; *Designs for Stage and Screen* by Oliver Messel, to Dec. 30.
Contemporary Arts, 41 W. 54th St. *Paintings for the Christmas Budget*, to Jan. 16; *Paintings* by Harold Baumbach, Dec. 26-Jan. 16.
Decorators Club, 745 Fifth Ave. *Paintings* by Adele Watson, to Dec. 31.
Decorators Picture Gallery, 554 Madison Ave. *Four Rooms Designed for Paintings*, to Jan. 16.
Downtown Gallery, 113 W. 13th St. *American Folk Art: 1780-1830; Ceramics* by Carl Walters; *Paintings* by Fifteen Artists, to Dec. 31.
Durand-Ruel, Inc., 12 E. 57th St. *Paintings* by William Malherbe, to Dec. 31.
East River Gallery, 358 E. 57th St. *Watercolors* by Feininger, to Dec. 31.
Ferargil Galleries, 63 E. 57th St. *Landscapes* by John Lillie; *Recent Work* by Pamela Bianco; *New Collectors' Gallery*, to Jan. 3.
Fifteen Gallery, 37 W. 57th St. *Drawings* by Mateo Hernandez, Dec. 28-Jan. 9.
Findlay Galleries, 9 E. 57th St. *English and American Paintings*, to Dec. 31.
French Art Galleries, 51 E. 57th St. *Modern French Paintings*, to Feb. 5.
Karl Freund Gallery, 50 E. 57th St. *Flower Paintings*, to Jan. 31.
Galerie Rene Gimpel, 2 E. 57th St. *Paintings* by Albert Gleizes, to Jan. 15.
Grand Central Art Galleries, 15 Vanderbilt Ave. *Sketches* by Gordon Grant; *American Prints; Paintings* by Mr. and Mrs. Wayman Adams, to Dec. 31.
Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings and Sculpture* by American Artists, to Dec. 31.
Guild Art Gallery, 37 W. 57th St. *America Today: One Hundred Prints Sponsored by American Artists' Congress*, to Dec. 31.
Marie Harriman Gallery, 61 E. 57th St. *Watercolors* by Renne, to Dec. 31.
Arthur H. Harlow & Co., 620 Fifth Ave. *Drawings and Watercolors* by Thomas Rowlandson, to Jan. 2.
Heeramanek Galleries, 725 Fifth Ave. *Indian Sculpture, Paintings, Bronzes and Textiles*, to Jan. 25.
Frederick Keppel & Co., 71 E. 57th St. *Engravings and Wood-cuts* by Old Masters, to Dec. 31.
Kleemann Galleries, 38 E. 57th St. *Paintings* by Sanford Ross, to Dec. 31.
M. Knoedler & Co., 14 E. 57th St. *Italian and Flemish Paintings*, to Dec. 31.
C. W. Kraushaar Art Galleries, 730 Fifth Ave. *Monotypes* by Maurice Prendergast, to Dec. 31.
John Levy Galleries, 1 E. 57th St. *Old Masters*, to Dec. 31.
Julien Levy Gallery, 602 Madison Ave. *Paintings* by Dali, to Jan. 3.
Lilienfeld Galleries, 21 E. 57th St. *Old and Modern Masters*, to Dec. 31.
Macbeth Gallery, 11 E. 57th St. *Introduction to Winslow Homer*, to Jan. 18.
Pierre Matisse Gallery, 51 E. 57th St. *Joan Miro: Retrospective Exhibition*, to Dec. 31.
Guy E. Mayer Gallery, 41 E. 57th St. *Etchings* by Cameron, to Dec. 31.
Metropolitan Galleries, 730 Fifth Ave. *Paintings* by M. Westchiloff, to Dec. 31.
Midtown Galleries, 605 Madison Ave. *Paintings* by Margaret Huntington; *Group Show*, Dec. 26-Jan. 9.
Milch Galleries, 108 W. 57th St. *Paintings* by Georgine Shillard, to Dec. 31.
Montross Gallery, 785 Fifth Ave. *Paintings* by The Ten, to Jan. 2.
Morton Galleries, 130 W. 57th St. *Watercolors* by Carl Buck and Rose Churchill; *Lithographs* by Vera Andrus, to Jan. 2.
Newhouse Galleries, 5 E. 57th St. *Paintings* by Martin Baer; *Watercolors* by Ival Ellis Evers, to Dec. 31.
J. B. Neumann's New Art Circle, 509 Madison Ave. *Flowers and Dreams* by Marc Chagall, to Dec. 31.
Arthur U. Newton Galleries, 11 E. 57th St. *English Portraits and Landscapes*, Dec. 26-Jan. 9.
Georgette Passedoit Gallery, 22 E. 60th St. *Religious Art*, to Dec. 31.
Progressive Arts, 428 W. 57th St. *Paintings* by Morris Kantor, *Sculpture* by William Zorach, to Jan. 2.
Frank K. M. Rehn Galleries, 683 Fifth Ave. *Drawings* by McFee, to Jan. 2.
Paul Reinhardt Galleries, 730 Fifth Ave. *Paintings* by Victor White, to Dec. 31.
Schaeffer Galleries, 61 E. 57th St. *The Great Dutch Masters*, to Dec. 31.
Schwartz Galleries, 507 Madison Ave. *Paintings* by Frank Vining Smith; *Watercolors* by Wayne Davis, to Dec. 31.
Marie Sterner Galleries, 9 E. 57th St. *Paintings* by Erica von Kagen; *Stage Designs* by Vincente Minnello, Dec. 28-Jan. 9.
Studio Guild, 730 Fifth Ave. *Paintings* by Guyrah Newkirk, to Jan. 2; *Paintings* by Rhana, Dec. 28-Jan. 2.
Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Prints, Silver, Glass*, to Jan. 1.
Uptown Gallery, 249 West End Ave. *Group Show*, to Jan. 15.
Valentine Gallery, 16 E. 57th St. *Paintings* by Adelaide de Groot, to Jan. 2.
Walker Galleries, 108 E. 57th St. *Paintings* by Abby White Howells, to Jan. 4.
Howard Young Galleries, 677 Fifth Ave. *Dutch Paintings*, to Jan. 15.
Weyhe Gallery, 794 Lexington Ave. *Prints and Drawings for the Holidays*, to Jan. 6.

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Governor Pownall

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JOHN SINGLETON COPLEY, R.A. (1737-1815)

This characteristic and well preserved example of Copley's portraiture, historically interesting from several points of view, comes from the collection of the Earl of Coventry. The subject, Thomas Pownall, was Lieutenant-Governor of New Jersey about 1755 and two years later became Governor of Massachusetts. On his return to England in 1760, he became an M.P. and at first allied himself with the Whigs, but later supported Lord North and the American cause when the war broke out. He died at Bath, without issue, in 1805.

— *Paintings* —

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